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and generally has a blue tinge, which is very dangerous in photographing. Winsor and Newton's liquid India ink is the safest. But the pen should always be well charged, and not allowed to "run gray" at the close of the stroke. If you prefer to make your own ink, rub a cake of India ink in a saucer containing water, and do not cease to rub until you can no longer see the white of the china through the liquid, which is then ready for use. One of our most skillful pen draughtsmen recommends Gillott's mapping pen No. 291. Bristol-board or any smooth white paper is good for the purpose. A bluish tint is not objectionable, for blue photographs white—or rather it does not reproduce at all. Paper with a reddish or a yellowish tint is unsuitable.

CLAY MODELLING—KENSINGTON PEN-PAINTING.

SIR: (1) Two new readers would like some particulars of the process of modelling in clay by which flowers and vines are made and attached to unglazed ware, china, and wood. Where can the receipt for making the clay and the tools, if any are necessary for the work, be procured? (2) How is the Kensington painting on velvet, that so much resembles Kensington embroidery, done? MRS. G. H. A., Atlanta, Ga.

(1) This process is patented, and we are unable to publish directions for making the material and applying it. The inventor, however, will sell this material, and for a moderate price give instructions in regard to its use, either in person or by letter. Address for further information the Misses Osgood, Domestic Building, Fourteenth Street and Broadway, New York, or C. S. Samuel & Co., 42 West Twenty-third Street, New York. (2) Kensington painting may be done on satin, silk velvet, or cloth. The design is either sketched or transferred. On velvet it is better to use a perforated pattern, and run a brush loaded with Chinese white lightly over the holes, thus securing the outline. The velvet is then firmly fastened with small tacks to a board to keep it smooth while working. The ordinary oil colors are used, and the palette arranged as for painting in oil. Instead of brushes, however, a lacquered pen is used, which is sold expressly for this kind of work. The tones are mixed on the palette with the palette knife, and a little is then placed in the point of the pen, which is held quite flat while working. Begin with the outline, and then work with short firm strokes from the outer edge toward the centre, imitating in effect the Kensington embroidery. After each stroke the paint should be renewed in the pen, taking up exactly the right tone each time, as there is no blending or mixing of colors on the material as in ordinary oil-painting, the tints all being mixed on the palette as they are needed. The flowers are shaded as in embroidery, but all is done by strokes of the pen, imitating the effect of long stitches as nearly as possible. Small details and fine lines, for which the pen seems too clumsy, may be done with a long glass-headed steel pin such as ladies use for their bonnets. The point of this is loaded with paint, and it is then used with a rolling motion, being turned round and round while drawing it along till the paint is removed, remembering always to work from the outline toward the centre. If this work is carefully done it can hardly be distinguished at a little distance from the Kensington embroidery, and it is of course much more rapidly done, and by those who understand the use of oil colors it may be made much more effective than embroidery. No medium is used with the colors, but any delicate material may be protected by dusting over the wrong side with powdered magnesia or French chalk. The gold lacquered pen is manufactured by the Esterbrook Company, and No. 2 is the size to be used.

THE EARLIEST CHRISTIAN EMBLEM.

H. E., Cairo, Ill.—The earliest known emblem of the Christians was the fish and not the cross. It probably came from the Pagan dolphin. Sometimes it is found placed in the hands of the apostles, to denote either their calling or the occupation assigned to them by Jesus—that of fishers of men; but when found on ancient coins, on the tombs of martyrs, or on rings, it is interpreted as a figure of baptism or as one of the types of Christ.

SOME RELIGIOUS SYMBOLS.

SIR: What is the significance of the book or the model of a church we see in the hands of some religious personages represented in early Christian art?

SANFORD, Halifax, N. S.

The books that are held by the evangelists represent the gospels they wrote. In the hands of St. Stephen the book is the Old Testament; in those of other saints or doctors of the Church it

indicates that they were celebrated for pious writings. It is often found in early manuscripts. A church held by a saint either signifies that he is the founder of a sacred edifice or a protector of one already built. St. Jerome alone bears a church from which heavenly light is issuing, to signify the great support he gave to the Primitive Church.

SUNDRY QUERIES ANSWERED.

E. S., Atlanta, Ga.—The use of too much oil with mineral colors will cause the paint to blister when fired. Try using the tube colors, diluting them with spirits of turpentine only. If they do not spread easily, add a drop or two of oil of turpentine.

C. B., Rochester, N. Y.—There is nothing we can recommend for silvering copper-plates without a battery that will not tarnish with time and exposure to the air. It depends upon what you wish to use the copper-plates for, whether or not the tarnishing would be a serious matter.

D. W. C., Andover, Mass.—The Dresden water colors for china can be obtained of Marsching & Co., Park Place, New York. There is no book as yet imported explaining their use. The recent article in THE ART AMATEUR was written by an artist who had experimented with them, but who cannot say whether they would fire in a small kiln. Probably they would. The cost of the paints is fifteen cents a half pan.

BERTRAM, London.—The largest and best private collection of Japanese lacquers in the United States is undoubtedly that of Mr. W. T. Walters, of Baltimore, and dealers who ought to know say that there is no private collection in Europe to surpass it. That of Mr. Quincy A. Shaw, of Boston, contains some pieces of extraordinary merit, as does also that of Mr. H. L. Higginson, of Boston, which is particularly strong in its "inros" specimens. The collection of Mr. Philip Phoenix, of

browns are suitable tints. Of course space may be left, if desirable, for the initials or monogram. These all-over designs are much more suitable than the usual decorative fancies, which, however beautiful or interesting, are not appropriate for the street.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 375 is a "Horse-chestnut" design for a repoussé brass panel.

PLATE 376 is a "Jessamine" design for a tea cosy, from the South Kensington Royal School of Art Needlework.

PLATE 377 is an English tapestry border, seventeenth century work, after Raphael.

PLATE 378.—Two simple conventional tile designs, by Kappa, third and fourth of a series of six. These designs may be painted in monochrome on either white or tinted tiles, or two or more colors may be used. For two colors the following arrangement is suggested: In No. 3, for the spear heads, the crescent in the corner, and the pear-shape forming the centre of the side figure, use red brown. For the rest of the design, the tint and the outline, use dark brown. In No. 4, for the figures in the corner circles, use orange yellow. For the rest of the design, tint and outlining, use violet of iron.

PLATE 379 is a design for a panel or double tile—"Trumpet Creeper." For the summit or spreading part of the flower use carnation, with a little mixing yellow and a touch of brown No. 3; shade with the same tint; make the stamens orange yellow. For the deep shadow in the tube of the flower add a little deep purple. The tube of the flower is paler and yellow in tone. The calyx, being a dull reddish green, should be painted in brown green, with a little carnation added; shade with the same. The stems of both flowers and leaves are grass green. For the main stem add a little deep purple; shade with brown

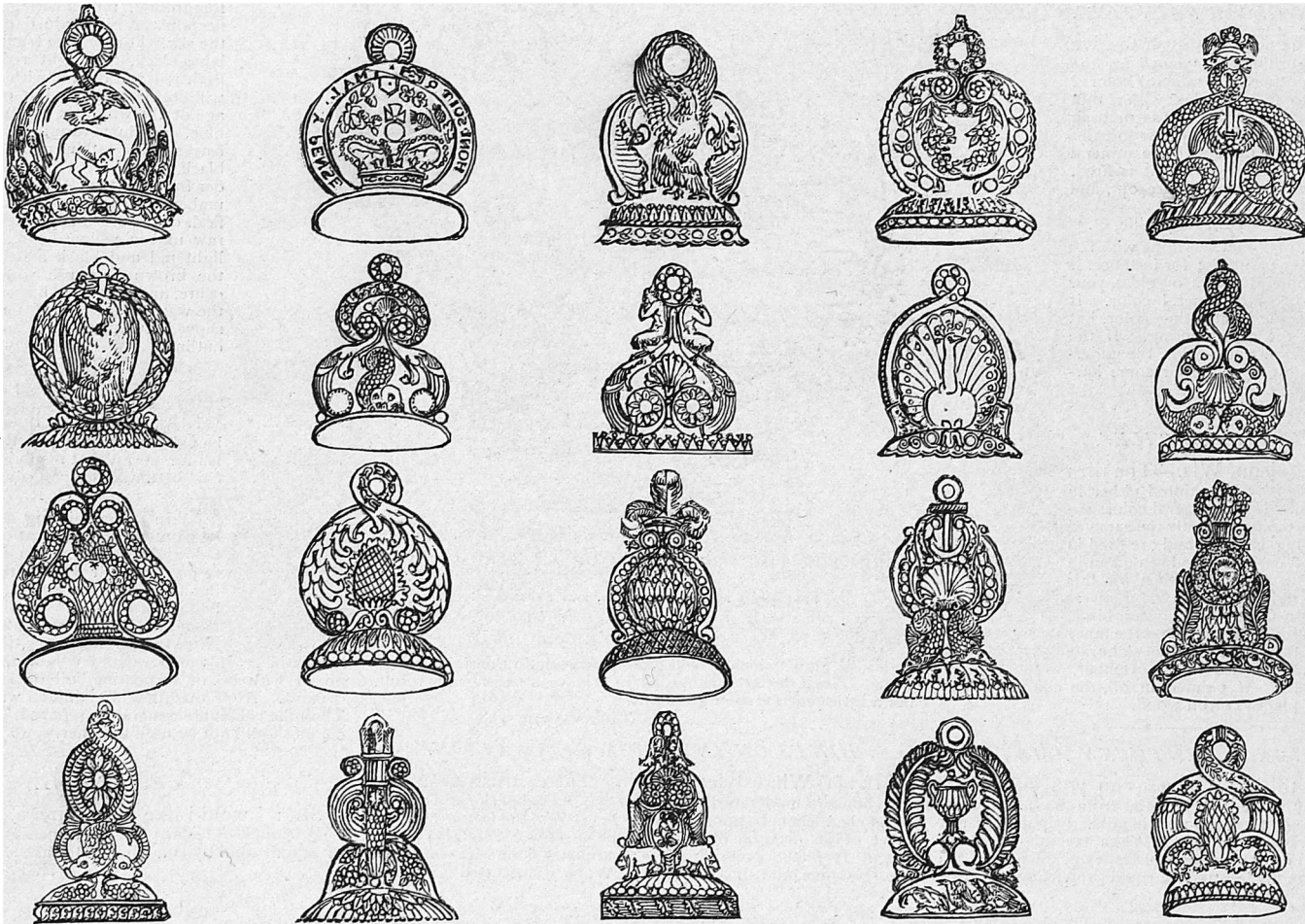
green. The leaves are a bright green; for these use grass green shaded with brown green. The buds should be painted with the same color as the flowers, and the smallest buds of the calyx color. Outline all the work with brown and deep purple.

PLATE 380 is a South Kensington "Carnellia" design for bellows decoration.

PLATE 381 is a design for a screen panel—"Hops." If painted in oil colors on canvas, the background should be painted also. A gray ground would look well, composed of yellow ochre, Antwerp blue, and a little Indian red or burnt Sienna. This could be made considerably warmer at the bottom by adding more red and yellow. Paint the largest leaves with Indian yellow, Antwerp blue, and Vandyck brown, and those in the background with ultramarine, or cobalt and yellow ochre. Paint parts of the

largest leaves a brown tint, as if half dried, using Vandyck brown, white, and burnt Sienna. Paint the small leaves with zinnobor green No. 1, cadmium yellow, and cobalt. Paint the hops variously—some with white, emerald green, and yellow ochre; others with white, yellow ochre, and Vandyck brown; still others with white, terre verte, and yellow ochre. The small buds paint in the most delicate greens, the stems in brown. A great deal of taste can be shown in combining and harmonizing the colors suggested. When fully ripe the hop flowers differ much in color, affording a variety that is very pleasing. In painting this design in water-colors on tinted paper, the same colors can be used, with the exception of green, which should be Hooker's No. 1, instead of zinnobor green. White should be invariably used with light colors on tinted paper. If white paper is employed, the more delicate the first wash of color the better the effect. This design could be easily altered for a plaque, or, in water-colors, would form a brilliant strip to hang upon the wall as a decoration, like the Japanese bits so much used.

PLATE 382 is a "Morning Glory" design, also adapted for a screen. It can be painted in oil or water-colors on any fabric. If canvas is used a warm light brown would make a good background if the flowers were painted pink or white. If the flowers are preferred blue or purple, a gray background would be best. For the brown background use Vandyck brown, white, yellow ochre, burnt Sienna, bone brown, and black. For the gray use raw umber, white, cobalt, and a little yellow ochre. Paint the leaves a warm green, composed of Antwerp blue, cadmium, Indian yellow, raw umber, and Vandyck brown. Paint the stems with the same, adding white. Paint the flowers, if white, with white, cobalt, yellow ochre, and black in the shadows; if pink, with rose madder and white, with light red, and emerald green, and rose madder in the shadows; if purple or blue, with white, cobalt, rose madder; raw umber and cobalt in the shadows. Make the buds green like the leaves. The same colors could be used in painting these flowers in water-colors, omitting white, if the paper is white, but always using it on tinted paper.



OLD ENGLISH DESIGNS FOR WATCH SEALS.

PUBLISHED FOR BROUGHTON, MANCHESTER, N. H.

New York, has many pieces of rare beauty, and is distinguished generally for variety and excellence in form and decoration.

R. S. W., Cherry Valley, N. Y.—The surest method of fixing crayon charcoal, or pencil drawings, is to use the "Fixatif Rouget," which is a clear, colorless liquid, and comes in two-ounce bottles, put up ready for application. The method of using this, is to spray it through an ordinary atomizer, such as is used for cologne. The Fixatif Rouget can be bought of Schaus & Co., Broadway, opposite Astor Place, who import it directly from Paris. It costs fifty cents a bottle. The little atomizers, consisting of two glass or tin tubes, arranged at a right angle, can be bought there also. These cost twenty-five cents each, and are better than the more elaborate ones.

A. E., Brooklyn, N. Y.—(1) The parts of the lace to be painted are thinly covered with Chinese white, mixed with a little water-color megilp. The brush should be used rather dry. When the white has become dry, ordinary water-colors are used. (2) Unless it is absolutely necessary, it is better not to paste the back of screen panels, whatever may be the materials on which they are worked; but more especially satin or velvet, as it interferes with the straining of the work by the cabinet-maker. (3) Sky-blue always goes well with pale orange; dark blue with deep orange; turquoise with violet blue; pale yellow with lilac; carmine with water-green; purple with warm ochrous shades and yellow. Grays harmonize with any color.

SUBSCRIBER.—The most suitable decoration for hand-wrought hand-bags is in old Dutch embroidery. This is in fact but a cross-stitch, using crewel or silk, and not covering the ground beneath. A bag, for example, may be made of crash or any of the stout firm canvases in use. The embroidery is solid—that is covers the entire bag—and the designs are much the same thing as one sees on old fashioned samplers. A good idea is to take the design from a Persian carpet, or some of the chintzes printed in Persian or Indian designs, and embroider them in antique tints, or in shades of the same color. Browns or red

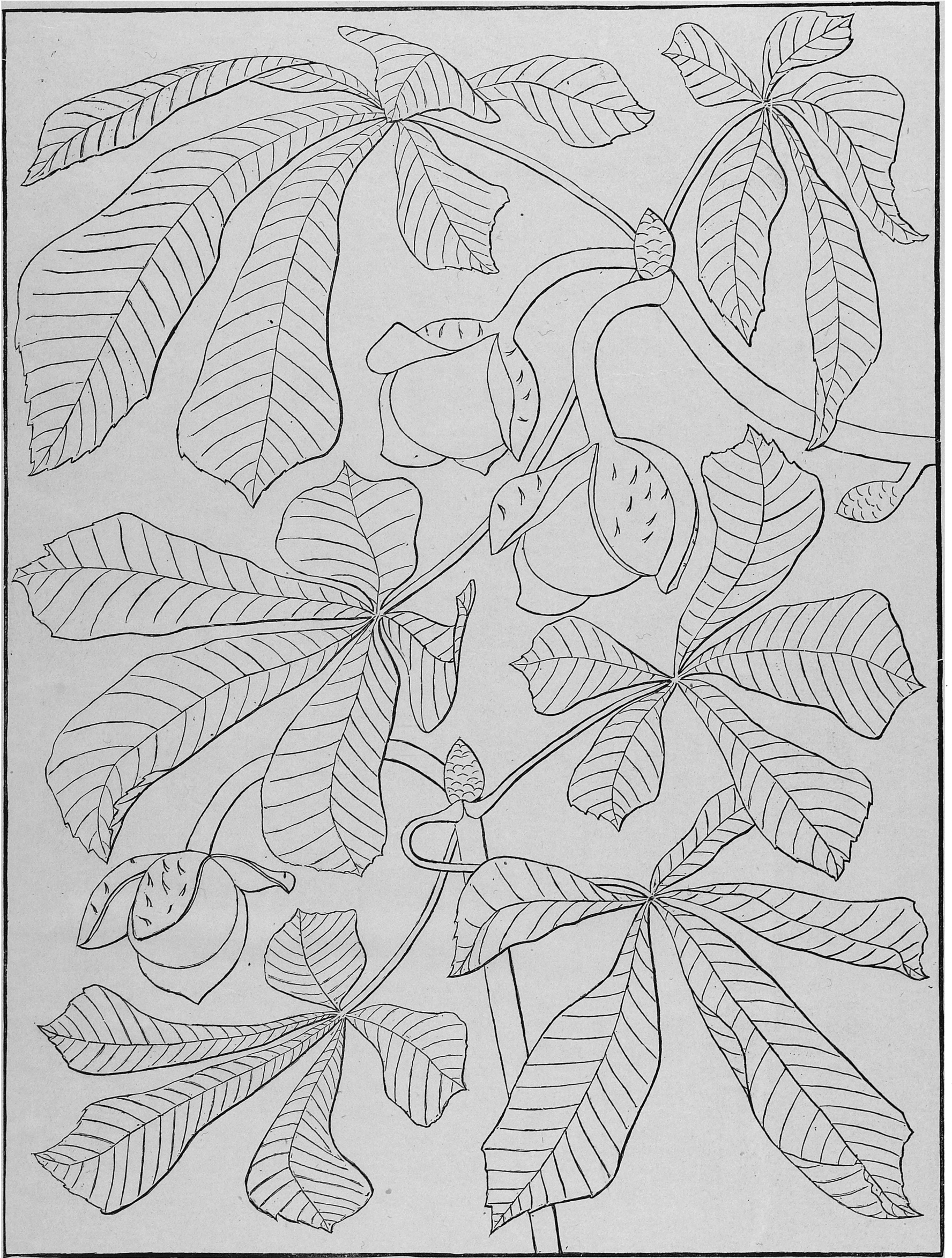


PLATE 375.—DESIGN FOR HAMMERED METAL WORK. "Horse Chestnut."

By C. G. W.





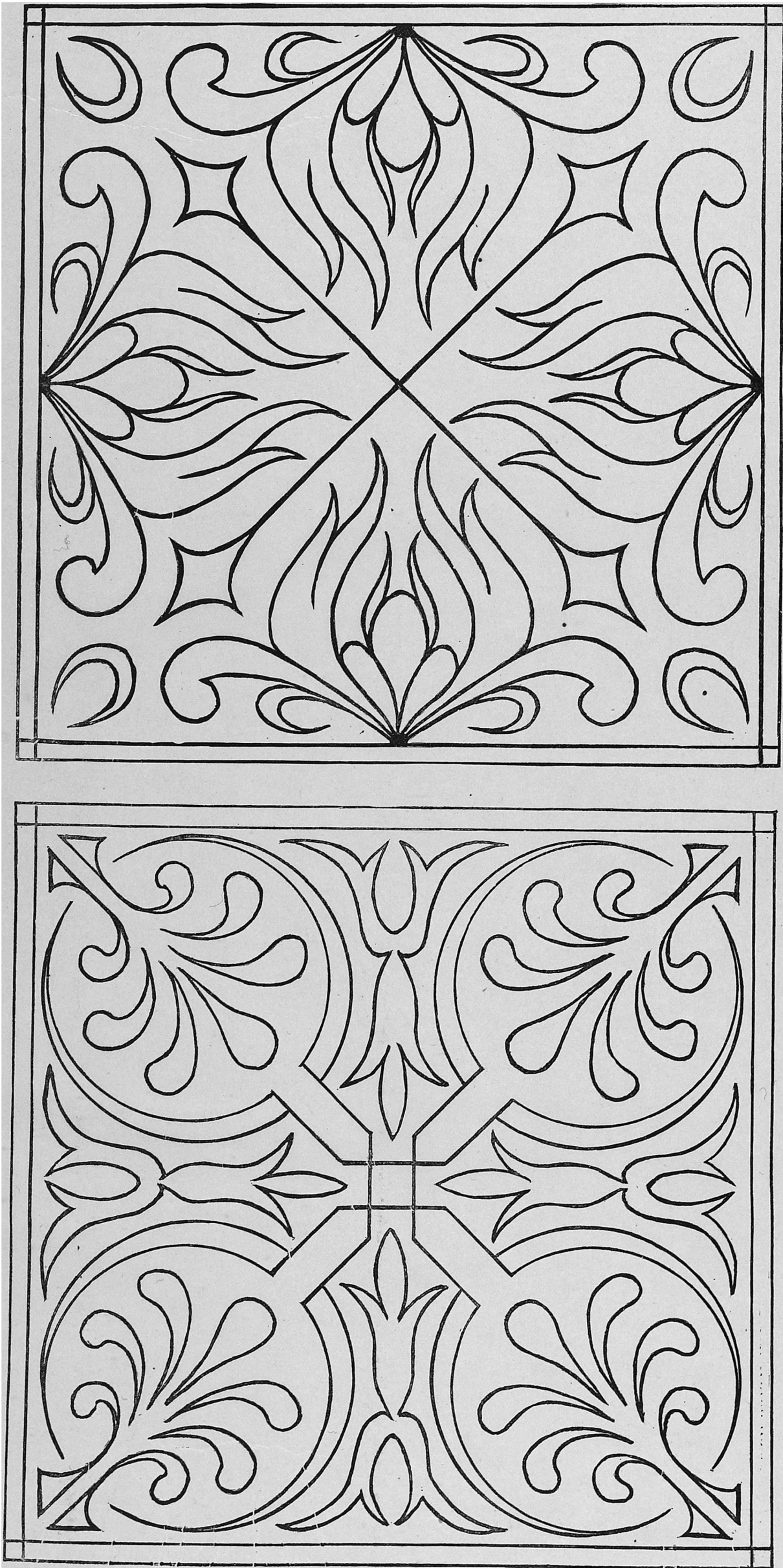


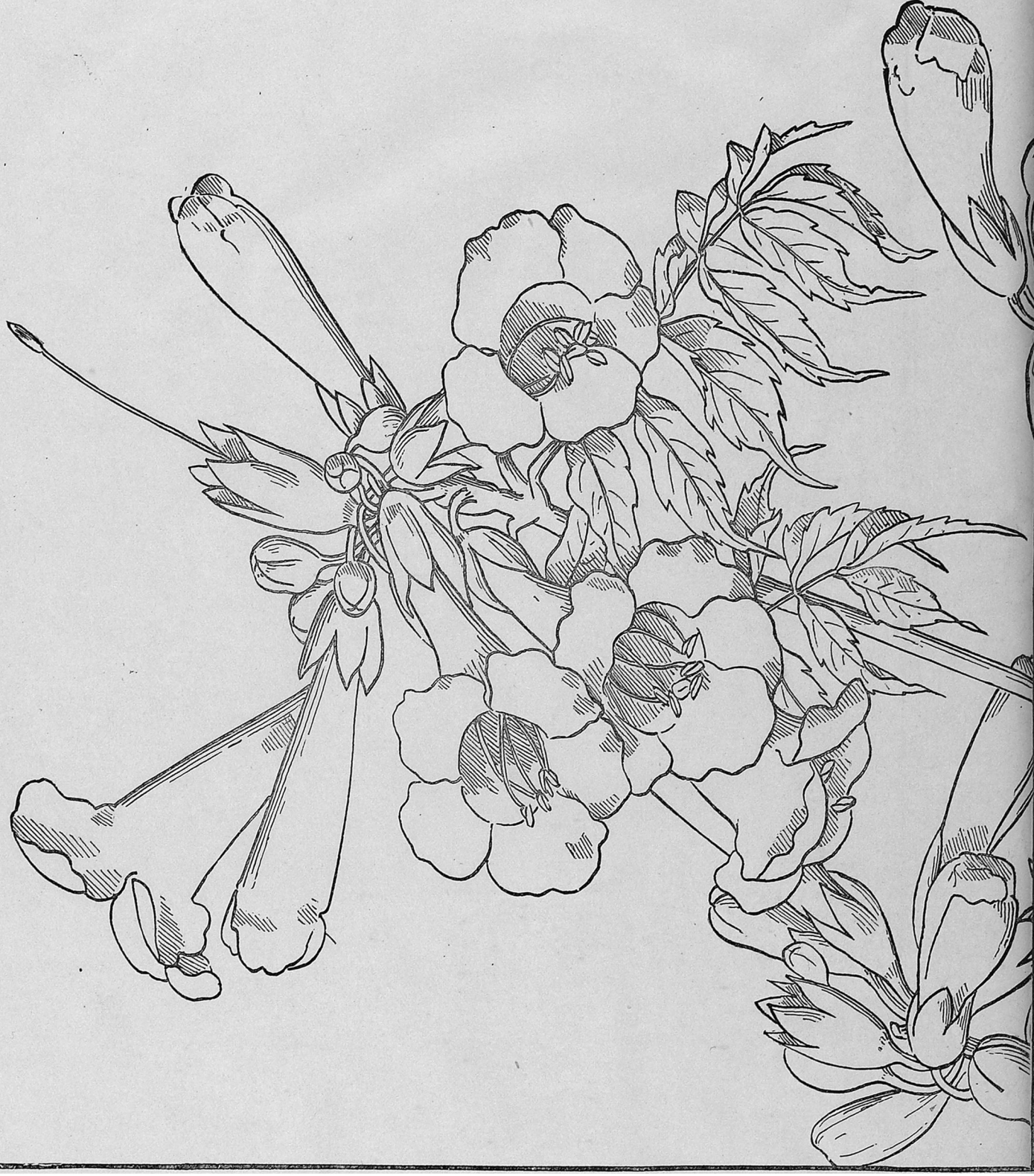
PLATE 378.—SIMPLE DESIGNS FOR TILES.

THIRD AND FOURTH OF A SERIES OF SIX. BY KAPPA.

(For instructions for treatment, see page 92.)

Supplement to The Art Amateur.

Vol. XI. No. 4. September, 1884.



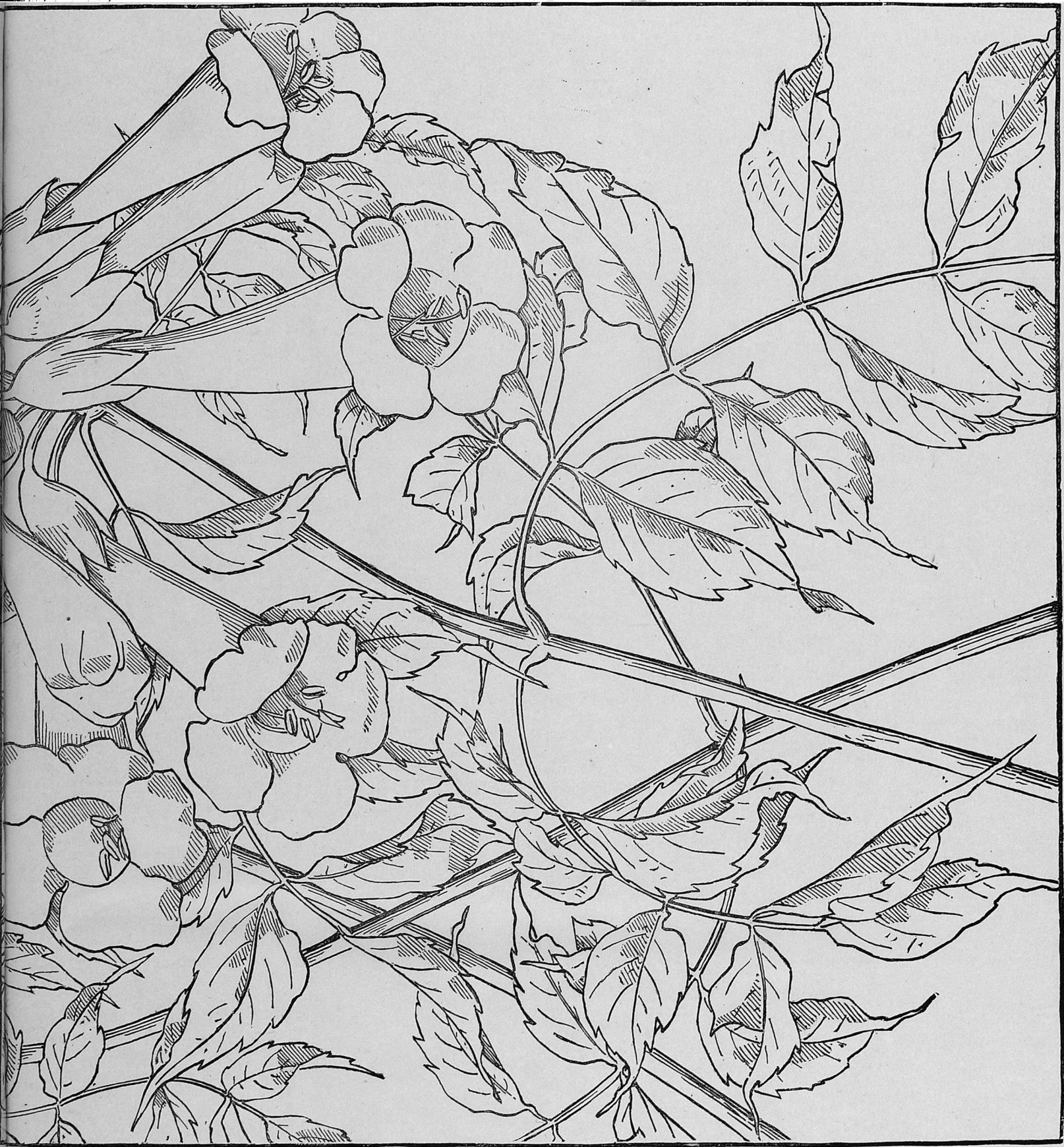


PLATE 379.—DESIGN FOR A PANEL OR DOUBLE TILE. "Trumpet Creeper."

By I. B. S. N.

(For instructions for treatment, see page 92.)

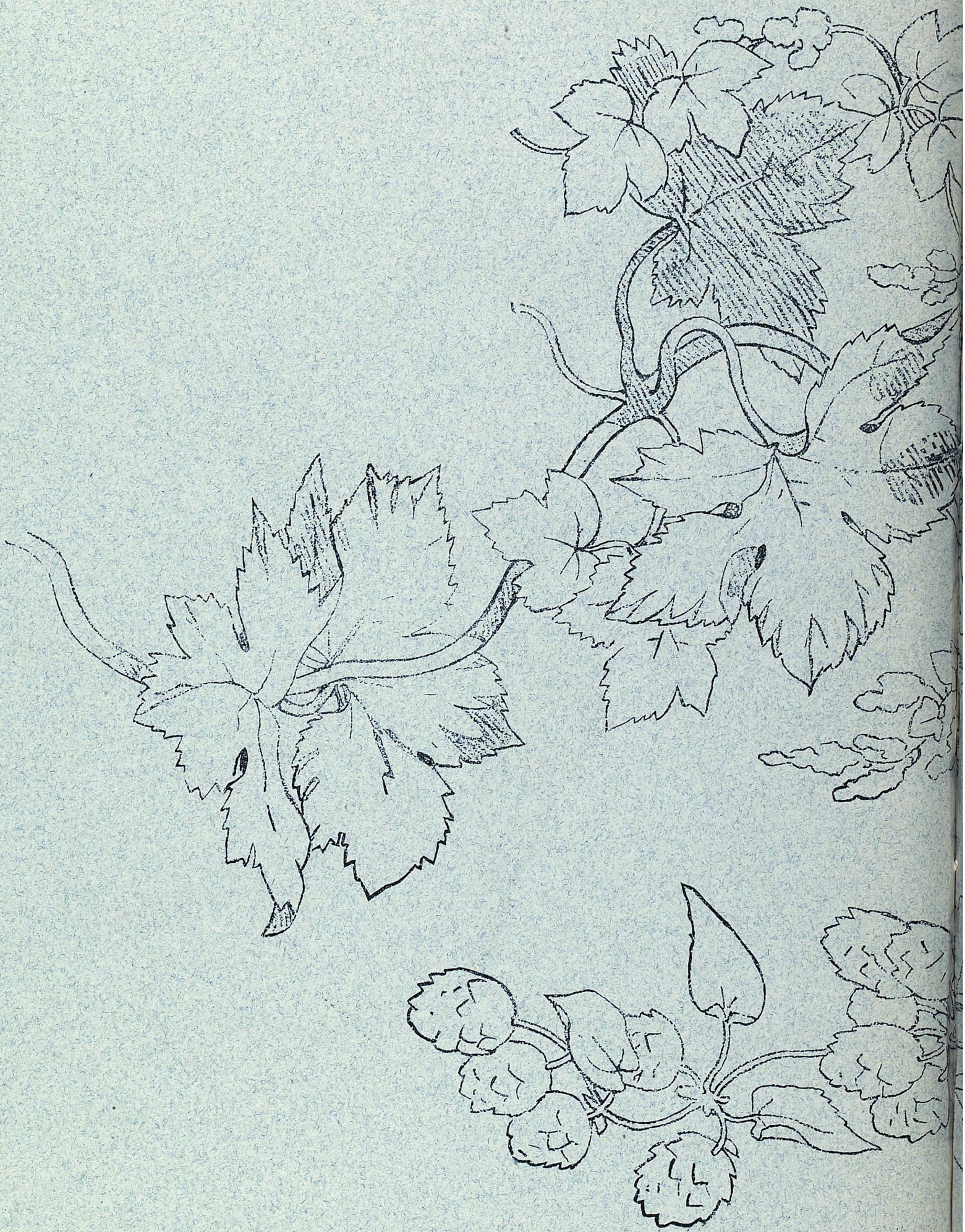


PLATE 381.—DECORATION FOR A PANEL. "HOPS."

EXTRA SUPPLEMENT TO THE ART AMATEUR.

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PLATE 383.—DECORATION FOR A PANEL. "MORNING-GLORY."

THE MUSEUM OF ART

Supplement to The Art Amateur.

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PLATE 380.—DESIGN FOR BELLOWS. "Camellia."

FROM THE SOUTH KENSINGTON SCHOOL OF ART NEEDLEWORK.

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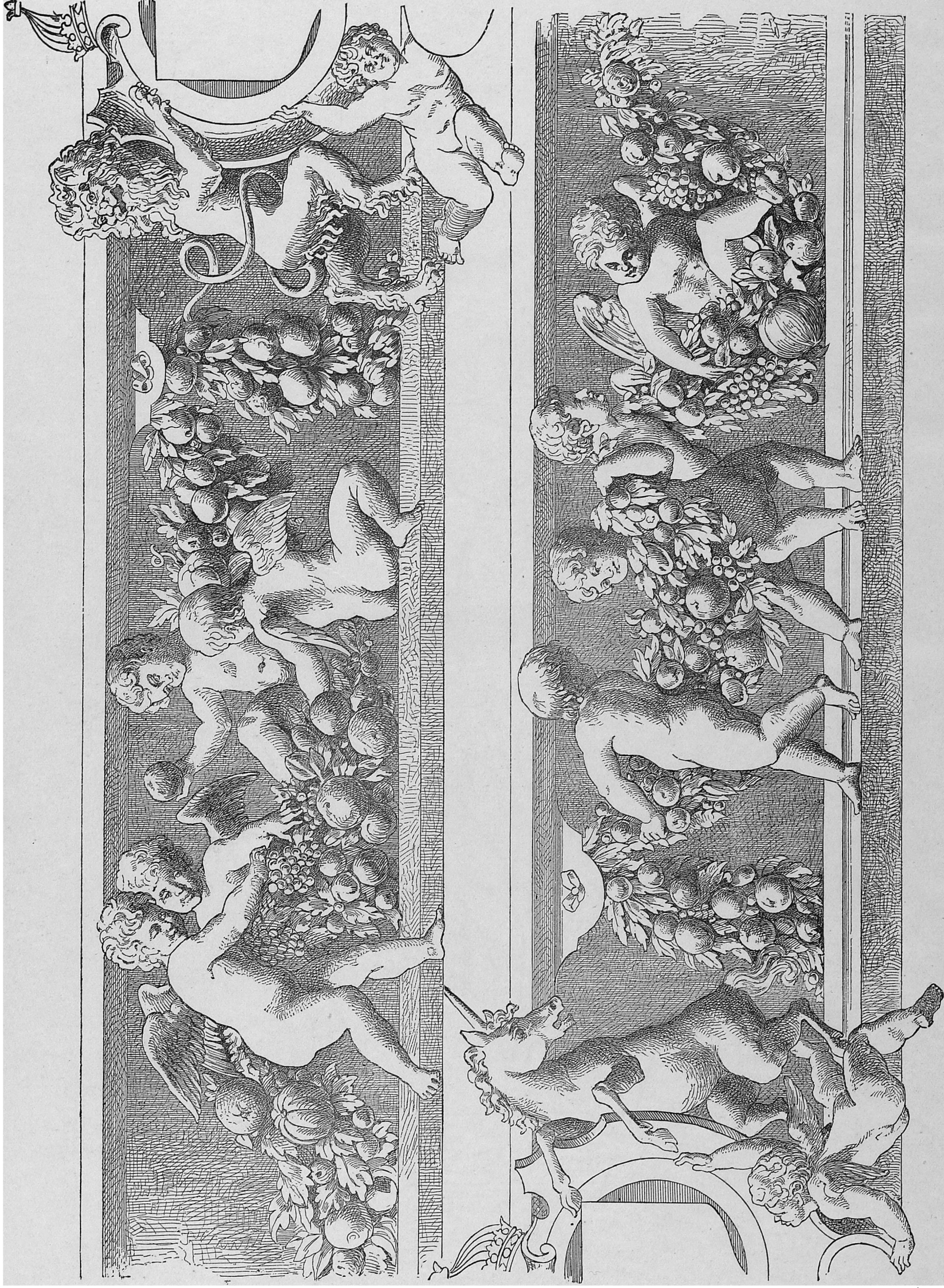


PLATE 377.—TAPESTRY BORDER.

ENGLISH WORK OF THE SEVENTEENTH CENTURY, AFTER RAPHAEL.



STUDIES IN RED CHALK.

FAC-SIMILES OF DRAWINGS IN THE BRITISH MUSEUM BY A. WATTEAU.

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DECORATIVE FIGURES. BY F. BOUCHER.